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SEP 27 1922 ✓

A ROGUE'S ROMANCE ✓

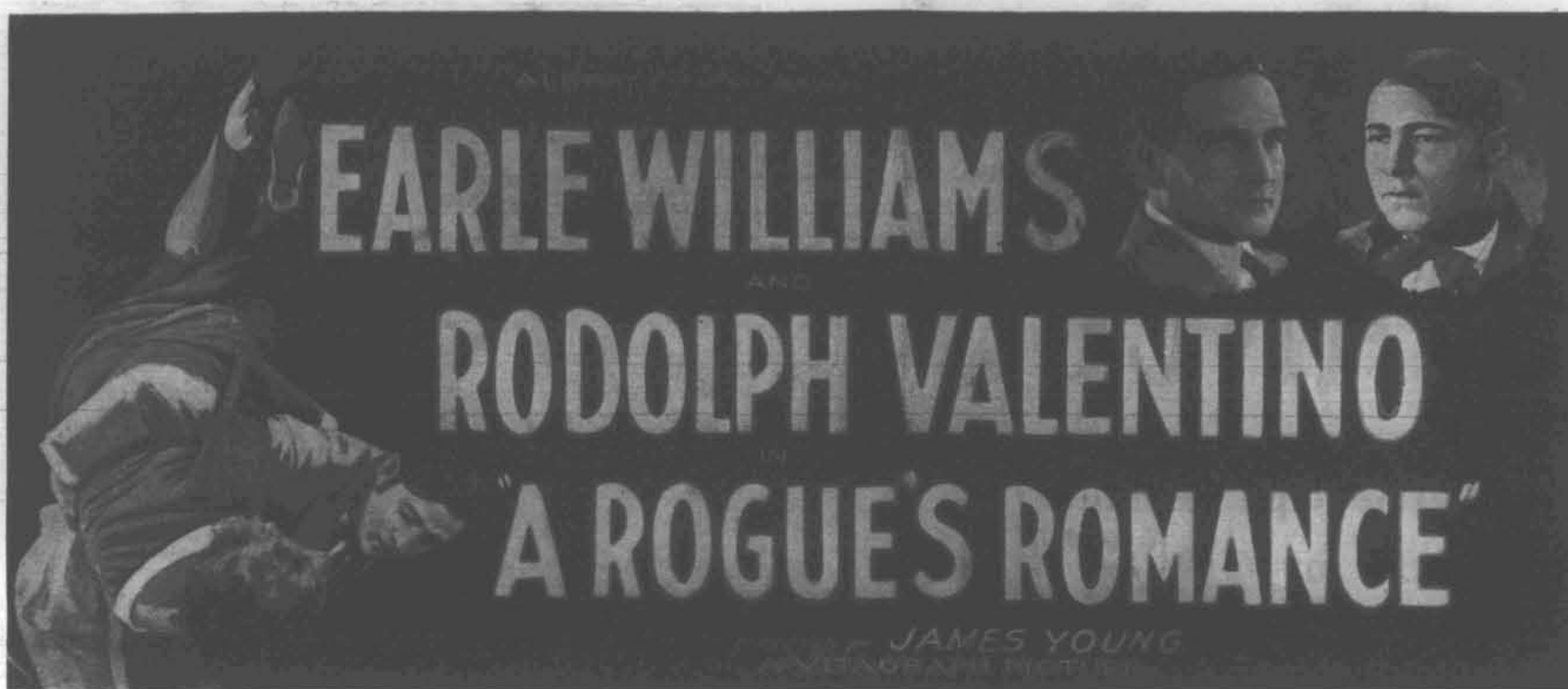
Photoplay in ^{five} ~~four~~ reels ✓

Story by H. H. Van Loan ✓

Scenario and direction by James Young ✓

Author of photoplay (under Sec. 62)
The Vitagraph Company of America, of the U. S. ✓

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NEW YORK



TWENTY-FOUR-SHEET POSTER



SLIDE



SLIDE

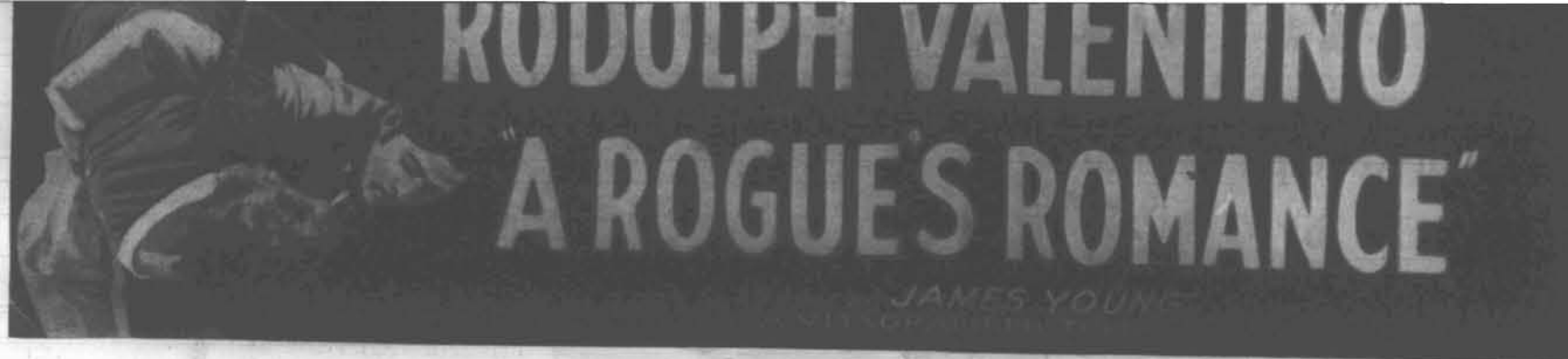


SIX-SHEET POSTER



THREE-SHEET POSTER





TWENTY-FOUR-SHEET POSTER



SLIDE



SLIDE



SIX-SHEET POSTER



THREE-SHEET POSTER



ONE-SHEET POSTER



ONE-SHEET POSTER



ONE-SHEET POSTER

A ROGUE'S ROMANCE

Earle Williams and Rodolph Valentino
In Stirring Picture by
H. H. Van Loan; Directed
By James Young.

Gay Scenes of Paris Night-Life—
Apache Dances by Valentino,
Thrilling Escapes and Story of
Human Interest.



"You must arrest this impudent Monsieur Picard or resign!"

The Mayor of Paris slammed his fist upon the table to emphasize the ultimatum. Monsieur le Prefect cringed. All Paris had scoffed at the police; that very morning "Temps" had reported another robbery, the theft of a pearl necklace from the Comtesse du Pre and had ended its story with a sneer at the Prefect.

"My men are trailing him, M'sieur, the Prefect replied, "I expect at any moment word of him."

Even while the Mayor and the Prefect argued over this mysterious and clever thief, Louis Porquet, proprietor of the Cafe d'Or, which sits snugly, and demurely, too, in a shadowed court in Montmartre

just far enough away from the brilliant lights of the cabarets patronized by tourists that its regular habitués shall not be annoyed by strangers, was holding a jolly conference.

Before Porquet's fat face dangled a string of pearls, beautiful pearls, of perfect color and graduated in size as only the most skillful jewelers can. Porquet's appraising eyes ran swiftly up the string to the laughing countenance of the man who held it temptingly before him.

"Jules Marier, do not keep me in suspense! It is the necklace of the Comtesse du Pre, eh, my skillful fox?"

"Do you doubt? Read." Marier drew a copy of "Temps" from his pocket and let Porquet read the story of the robbery.

Jules stopped at the cashier's desk, and flirted outrageously with Marie, who was much fatter than her husband, and Porquet feigning an indignation that he did not feel, dragged Jules away.

One in the room had watched Jules from the time he had entered from the inner room. Envy prompted the sneer that curled his lips. The Ferret hated Marier for his poise, his grace

and the love the habitués of the Cafe d'Or, held for the crook who wore the clothes and ways of a gentleman. The Ferret was as striking in looks as the man who aroused his jealousy, but the evil of the Apache, that quick tempered misdirected rat of the Paris underworld, had written its scroll upon his features. The common women of the Montmartre were his prey and his quick knife and silk garrote were for sale to the highest bidder of those who wish enemies made away with. A woman sat on his right and another on the left of The Ferret. They were his staff; the small featured girl to the right was Mimi, a dancer. The Ferret and Mimi had become the rage of Montmartre and the tourists who occasionally managed a visit to the Cafe d'Or spread the gossip of this young Apache who had brought the dance of his underworld to the light of the restaurant.

"Jules Marier!" The Ferret spat the exclamation as he called Mimi's attention to Porquet's friend. "Marier! I know what Porquet thinks no one else knows! Marier! He is Picard, the thief. And he carries on like a duke down here amongst us!"

Porquet interrupted to ask The Ferret to dance. He turned to Celeste.

"Will you dance?" he asked.

Celeste declined haughtily. For the moment she was jealous of her rival Mimi, yet both shared in the tasks of filling The Ferret's pockets with francs.

Mimi and The Ferret danced. A silk handkerchief served as a garrote in the pantomime that brought the watchers at the tables to their feet. With this about the neck of Mimi The Ferret danced the dance of death, then flung the victim from him upon the floor.

Jules Marier applauded and

The Ferret wheeled and made a desperate effort to draw his knife, but Porquet was upon him. The Apache turned on Marier.

"You'll pay for this, M'sieur Marier, alias M'sieur Picard! The Ferret never forgets," the threat sped from between his lips like the hiss of a snake. Marier laughed and returned to his table. A few moments later he was handed a telegram. It was from Old Bruillon who cared for the three god-children of Jules Marier. "Come at once," it read. "Verdun is ill." Marier showed the letter to his friends.

"Take my car," cried Jeanne Derneau. "You must not trust being seen on board a train." He thanked her and a moment later raced away.

The Ferret did not delay in his purpose of revenge. While the Prefect of Police still was offering endless explanations to the Mayor the telephone rang. The Ferret spoke quickly:

"Monsieur Picard, for whom you've been looking has just left Cafe d'Or. He is on his way to Enghein."

Marier made fast time in Jeanne Derneau's car until he drew near to the estate of the Duprenay's, an old and distinguished family of France. There one of the shoes suffered a blow-out. He looked for an extra tire; there was none. The gates of the chateau Duprenay attracted him. He found them locked and there was no answer to his ring. Count Duprenay and his wife were in the city, the servants had been given a holiday and Helene, the daughter of the house was the only occupant. Marier easily scaled the high wooden gates and finding the doors gave no answer chose a window on a balcony. Helene was deep in "The Iron Mask," one of Dumas' romances, when she heard the French windows behind her open. She turned and was confronted by a man in a mask!

"Mademoiselle, do not be frightened. I am on an errand of mercy! I wish the key to your garage!"

"A masked man on an errand of mercy? You must give me proof!"

Marier's hand stole to the mask that covered his eyes; then he reconsidered and he drew from an inner pocket his most precious possession. He handed it to Helene.

"My Croix de Guerre," he said simply. "I will leave this as my pledge of honor."

Helene looked at the decoration, then at Marier. A soldier! One who had fought for France! It was enough; she turned to her dressing table and gave the stranger the key.

"Your car will be returned to your garage at four o'clock tomorrow," Marier told her. "Send the war cross to Jules Marier, the Cafe d'Or, in

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Jules Marier applauded and rose and walked to The Ferret's table. There he drew a hundred franc note from his pocket and gave it to Mimi. He had hardly turned his back when The Ferret demanded the bank-note. Mimi refused. The Ferret drew back his fist to strike her. The blow was halted by an iron grip on his wrist.

"Let Mam'selle alone. Give her back that money!" It was Jules Marier. The hold relaxed and the Apache handed Mimi the note.

"Now get out," Marier ordered.

The Ferret wheeled and made a desperate effort to draw his knife, but Porquet was upon him. The Apache turned on Marier.

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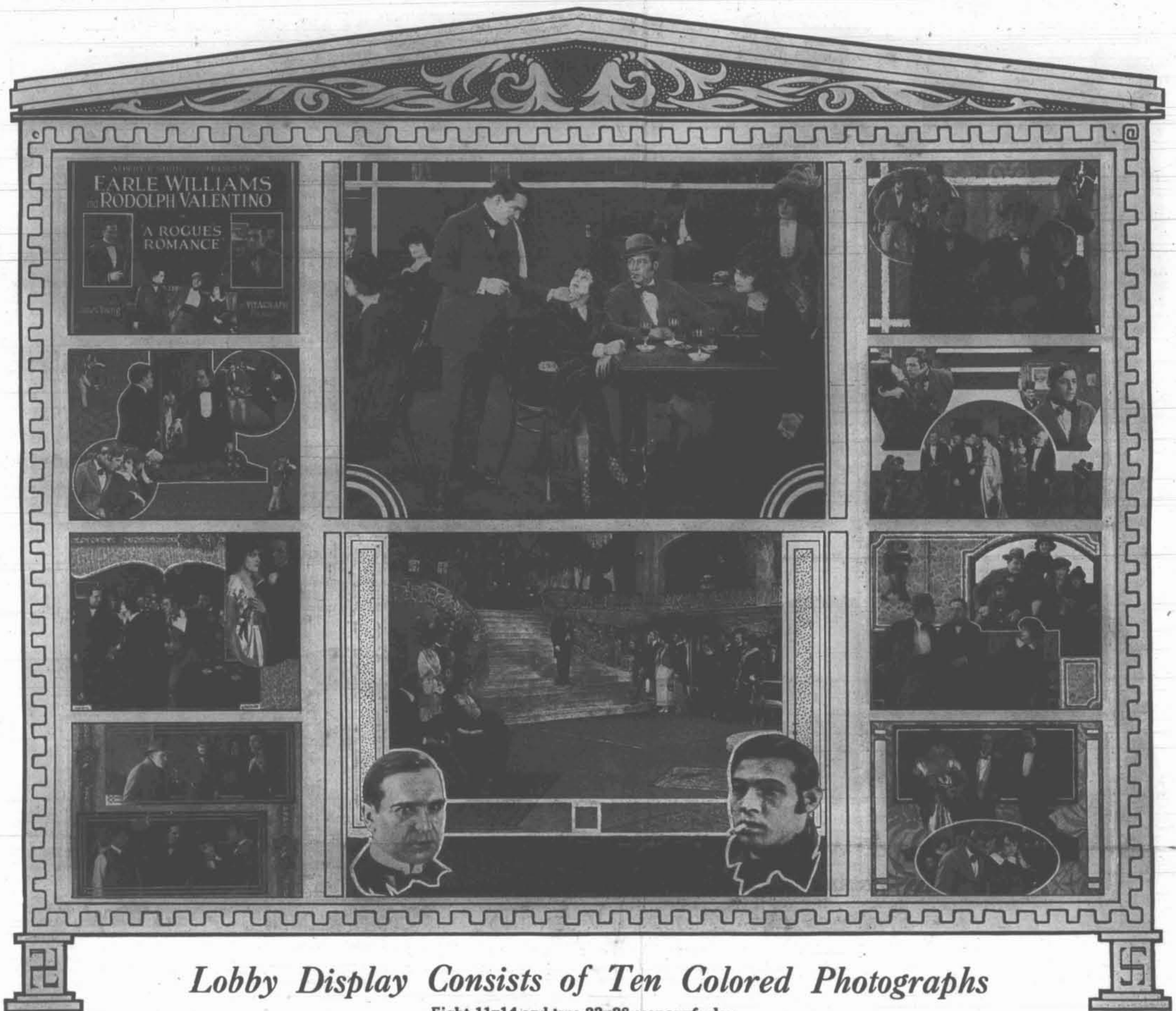
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He was gone. The new car raced away under the skillful guidance of Marier, but the delay had given the police a chance to gain and across the peaceful valley he heard the blast of their horn. At a cross road he saw a sign, "Road Barred." Springing from his car he removed the rail that barred the way and then ran the car through and down the road. Then he returned, replaced the railing and waited near the road. The machine bearing the Prefect and a half dozen men halted at the barred

(Continued on Page 8)



Lobby Display Consists of Ten Colored Photographs

Eight 11x14 and two 22x28 scenes of play

Teaser Lines

Scatter These in Program Before the Picture Is Shown.

Did you ever see Rodolph Valentino in an Apache Dance? See "A Rogue's Romance."

Who stole the necklace? See "A Rogue's Romance."

Did you ever hear of a thief that wasn't really a thief? See "A Rogue's Romance."

Want to see Rodolph Valentino and Earle Williams directed by James Young? See "A Rogue's Romance."

Can Rodolph Valentino dance? See "A Rogue's Romance."

Who were the three children at Montoir? See "A Rogue's Romance."

Who is the Ferret and what did he do? See "A Rogue's Romance."

RODOLPH VALENTINO IN APACHE DANCE

Performs It in Film With
Earle Williams.

The Apache is a term given to a band of street thieves in Paris. They are members of the underworld, a bohemian gang that frequent the music halls, cabarets and cafes of the poorer quarter and here enjoy their dances and revels.

In the days before the Chicago and some of the other modern dances came into the limelight, the Apache dance was considered risqué and many were horrified when the dance was first shown on the stage. It was considered real Parisienne and attracted many curious persons when first performed in this country.

The Apache dance tells the story of an Apache's treatment of his "moll"

Catch Lines

Use These in Making Up Newspaper Advertisements.

Like a diamond of many flashing facets is this unusual story.

It is action—it is romance—it is drama—it is comedy—it is lights—it is shadows.

"A Rogue's Romance" tells about a man who could be a thief and "be a gentleman about it."

Was Mons. Picard a thief? Did he not do much more good than evil?

Here is a polished gem of a story given a rich and unusual setting.

Here is a compelling drama ending in a crashing climax.



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Who were the three children at Montoir? See "A Rogue's Romance."

Who is the Ferret and what did he do? See "A Rogue's Romance."

Can a man be a crook and be a gentleman about it? See "A Rogue's Romance."

Can a crook aid the police without becoming a stool pigeon? See "A Rogue's Romance."

Who exposed the big stock swindle? See "A Rogue's Romance."

Is love stronger than the impulse to do wrong? See "A Rogue's Romance."

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The Apache dance tells the story of an Apache's treatment of his "moll" or girl and is really a narrative set to music. Rodolph Valentino, who is as noted for his dancing ability as for his acting, is an expert in the Apache dance. In fact, it was this step that first brought him into the limelight.

In "A Rogue's Romance," which will be shown at Theatre on, Valentino does this dance in full, showing the steps that were a shock to the American public in the days when the waltz, caprice, mazurka, schottische and polka were the chief attractions at the dance halls and the lancers and minuet considered sport.

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Here is a polished gem of a story given a rich and unusual setting.

Here is a compelling drama ending in a crashing climax.

Two of the foremost male stars in the same picture directed by one of the best directors of the day.

Skillfully threaded through the story are gay scenes of ballroom and tavern, Apache dances and countless flashes of gay night life.

"A Rogue's Romance" is easily the most unusual play in which Earle Williams and Rodolph Valentino have ever appeared. It will be talked about.

It is different.



SCENE FROM "A ROGUE'S ROMANCE"

When two strong wills clash there is usually something doing. Such is the case in "A Rogue's Romance." Two powers of the underworld, portrayed by Earle Williams and Rodolph Valentino. They become enemies over a girl and there follows a series of intense dramatic situations against a background of the gay night life in Paris. Apache dances, bohemian revels and gorgeous receptions are all a part of this film.

TWO COLUMN—CUT OR MAT

Cut—Order No. 4091. Mat—Order No. M4091



SCENE FROM "A ROGUE'S ROMANCE"

In an elaborate ball room set, some of the most stirring and intensely dramatic action of "A Rogue's Romance" occurs. Earle Williams, as the cultured rogue, turns from his evil ways to aid the police and win the love of a girl. Though the police are warned of every move by The Ferret, a role assumed by Rodolph Valentino, the master crook always escapes and makes good his promise to do something worth while.

THREE COLUMN MAT—ORDER NO. M4089



EARLE WILLIAMS

ONE COLUMN—CUT OR MAT
Cut—Order No. 4092
Mat—Order No. M4092



EARLE WILLIAMS

ONE COLUMN—CUT OR MAT
Cut—Order No. 4093
Mat—Order No. 4093M



RODOLPH VALENTINO

ONE COLUMN—CUT OR MAT
Cut—Order No. 4094
Mat—Order No. M4094



RODOLPH VALENTINO

ONE COLUMN—CUT OR MAT
Cut—Order No. 4098
Mat—Order No. M4098



SCENE FROM "A ROGUE'S ROMANCE"

Rodolph Valentino, as The Ferret in "A Rogue's Romance" does an Apache dance that is one of the highlights in the production. The story is one of Paris with its gay night life, its cabarets, its cafes and its taverns. Earle Williams has one of the most interesting roles of his career in the production.

ONE COLUMN—CUT OR MAT

Cut—Order No. 4095
Mat—Order No. M4095



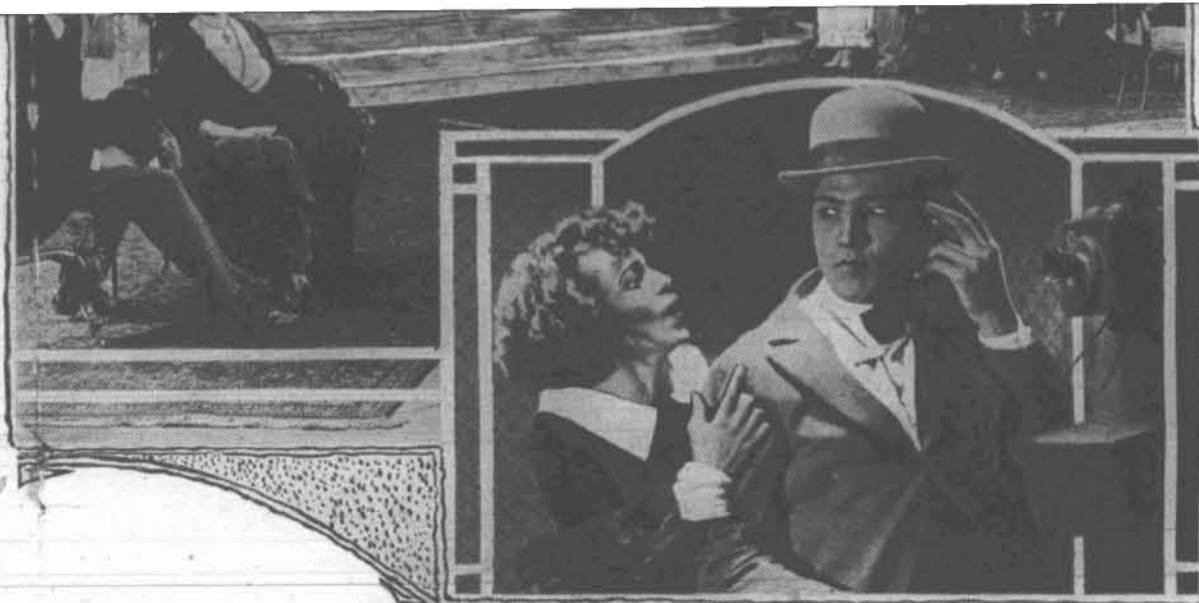


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RODOLPH VALENTINO

TWO COLUMN—CUT OR MAT

Cut—Order No. 4090. Mat—Order No. M4090.



EARLE WILLIAMS

TWO COLUMN—CUT OR MAT

Cut—Order No. 4097. Mat—Order No. M4097.



SCENE FROM

"A ROGUE'S ROMANCE"

Earle Williams has the role of a master crook in "A Rogue's Romance," but unlike most of his type he aids the police as often as he works against the law. His chief aim is in helping humanity and to this end he adopts three children. Rodolph Valentino has the role of "The Ferret" in the picture.

ONE COLUMN—CUT OR MAT

Cut—Order No. 4096
Mat—Order No. M4096

Advertising Units for A Rogue's Romance

One Twenty-Four-Sheet Poster
One Six-Sheet Poster
One Three-Sheet Poster
Three One-Sheet Posters
One Half-Sheet 14x36 in Colors
Colored Lobby Display Consisting of
Eight Colored Scenes 11x14 and Two
22x28 Colored Scenes

Two Slides
Music Cue Sheet
Press Book
Set of Sixteen 8x10 Black and White
Photographs
Four One-Column Advertising Cuts
Three Two-Column Advertising Cuts
Two Half-Column Cuts

Two One-Column Scene Cuts
One Two-Column Scene Cut
One Three-Column Scene, Mats only
Four One-Column Star Cuts
Two Two-Column Star Cuts
Trailer
Five Thumbnail Cuts



Cut—Order No. 4086 Mat—Order No. M4086

"I'll Get You Yet; the Ferret Never Forgets!"

MONSIEUR PICARD, master crook of Paris, smiled as the dancer of the Cafe D'Or threatened him. It was a battle of wits to be fought to the finish by

Earle Williams
as **MONSIEUR PICARD** and
Rodolph Valentino

AS THE FERRET IN H. H. VAN LOAN'S
PARISIAN MASTERPIECE

"A Rogue's Romance"



Cut—Order 4087
Mat—Order M4087

Directed by James Young.

Gay scenes of Night Life in Paris—
Apache Dances—thrilling escapes
and an appealing love story.



Cut—Order No. 4084
Mat—Order No. M4084

A Real Dancer in His Greatest Dance

NIGHT LIFE in Paris with all
its gaiety depicted by

EARLE WILLIAMS

with

RODOLPH VALENTINO

in H. H. Van Loan's master-
piece

"A Rogue's Romance"

Earle Williams and Rodolph Valentino

in H. H. Van Loan's Masterpiece

'A Rogue's Romance'

Gay scenes
of
Night Life
in
Paris

APACHE DANCES!



Mystery,
Romance,
Adventure
in the
Underworld
of
Paris

Cut—Order No. 4080
Mat—Order No. M4080

Two Big Stars!

Earle Williams and Rodolph Valentino

in a Soul Stirring Drama

"A Rogue's Romance"



Cut—Order No. 4085
Mat—Order No. M4085

A STORY of Paris and its
gay night life, gorgeous
cafe and tavern scenes—
Mystery, adventure and ro-
mance blended into a story
with the atmosphere of
Paris and its environs.

A Picture You Want to See!

A STORY of gay life in Paris with its cafes and tav-
erns, its Latin quarter and its wonderful police
system.

EARLE WILLIAMS
and
RODOLPH VALENTINO
in

"A Rogue's Romance"



See
Valentino
in the
Apache
Dance.



Cut—Order No. 4088
Mat—Order No. M4088

WHO TOOK THE NECKLACE?

It is a problem that mys-
tified the police and keeps
the audience in suspense.

EARLE WILLIAMS
and
RODOLPH VALENTINO



Cut—Order No. 4082 Mat—Order No. M4082

A Battle of Wits

is fought to a finish in a stirring photoplay in which

EARLE WILLIAMS

as Monsieur Picard, the master mind, and

RODOLPH VALENTINO

Cut—Order No. 4086 Mat—Order No. M4086

"I'll Get You Yet; the Ferret Never Forgets!"

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"A Rogue's Romance"

in
Paris
APACHE DANCES!



Cut—Order No. 4080
Mat—Order No. M4080

Adventure
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Mat—Order No. M4085

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RODOLPH VALENTINO
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"A Rogue's Romance"

See
Valentino
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Apache
Dance.



Cut—Order No. 4081 Mat—Order No. M4081



Cut—Order No. 4088
Mat—Order No. M4088

WHO TOOK THE NECKLACE?

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the audience in suspense.

EARLE WILLIAMS
and
RODOLPH VALENTINO

IN AN APPEALING
ROMANCE OF PARIS

'A Rogue's Romance'



Cut—Order No. 4082 Mat—Order No. M4082

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is fought to a finish in a stirring photoplay in which

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RODOLPH VALENTINO

as The Ferret, Apache and cafe dancer oppose each
other in

"A Rogue's Romance"

DIRECTED BY JAMES YOUNG

The story of a crook who aided the police
without becoming a stool pigeon—a man who
did more good than evil.



Cut—Order 4083
Mat—Order M4083

COMPELLING DRAMA DESCRIBES PICTURESQUE PHOTOPLAY OF LIFE IN UNDERWORLD OF PARIS

Earle Williams and Rodolph Valentino Make Hit as
French Crooks—Latter Performs Famous
Apache Dance.

THE CAST

Monsieur Picard EARLE WILLIAMS
The Ferret RODOLPH VALENTINO
Helene Duprenay Kathryn Adams
M. Henri Duval Brinsley Shaw
Jeanne Derneau Maude George

(Prepared as Newspaper Review)

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Those who have admired Valentino's work as an actor will be given an added treat in "A Rogue's Romance," when in addition to seeing him in a trying and exacting role he dances his way to success in a Paris cafe.

Of the picture itself, much may be said. It is action, romance, drama, comedy. It has lights and shadows. It is like a diamond of many flashing facets and above all it is different.

Seldom does a picture come to the screen with so much to recommend it. A story of real merit, two of the most popular stars of the screen, a director in James Young, who is second to none, and a cast including such popular players as Brinsley Shaw and Kathryn Adams.

Skillfully threaded through the story are gay ballroom and tavern scenes. Flashes of night life, the mysterious comings and goings of a master criminal, narrow escapes, the skillful cunning of the Paris police and the world appeal of little children and romance.

It is a picture that will be talked about because it is different from the ordinary run of films.

Monsieur Picard, the master mind of the criminal world, deliberately antagonizes the Ferret, a dangerous foe. Picard has many qualities that make him a lovable character. He supports three war orphans and is a real daddy to them. He keeps his word at all hazards. He defeats plots of dangerous criminals and aids the police at a time when they are hot on his trail.

When his automobile breaks down he forces a young woman to loan him hers and in that meeting he learns that there is something in life he has missed—love. The girl recognized the makings of a hero in Picard and then follows an intensely human story into which the Ferret keeps popping in an effort to undermine and destroy the new foundation which Picard is building. He becomes a stool pigeon and is thwarted many times by his own anxiety. But through it all, the Ferret's girl still clings to him. She suffers and endures much to keep this man out of jail while Helene Duprenay makes similar contributions on behalf of Picard. One is a love of the underworld, the other a romance of society, yet shorn of their coverings and reduced to their elements they are essentially the same.

Humanity in all its phases is fundamentally the same. It is like the same tune played in different keys and to different measure. It is seldom that a photoplay brings out this truth so vividly, so interestingly and so true to life. That is why "A Rogue's Romance" is different—why it will be talked about.

EARLE WILLIAMS IN PICTURE WITH GREAT VALENTINO

"A Rogue's Romance" Is
Stirring Tale of Gay Night
Life in Paris.

In addition to the fact that "A Rogue's Romance," which will be shown at Theatre on is of the type that has made French fiction extremely popular in America, the cast contains two of the most popular male stars of today, Earle Williams and Rodolph Valentino. The former has climbed to popularity through years of hard work and clever performances. He won the title of the most popular male star in several contests and his films are greeted with enthusiasm by picture lovers throughout the country.

Rodolph Valentino leaped into popularity almost over night. Aside from his ability as an actor he has won an enviable reputation as a dancer. Perhaps the best known and most popular of those performed by Valentino is an Apache dance. This number has been filmed for a "A Rogue's Romance" and is one of the highlights in the production.

In the photoplay Valentino is cast as a member of the underworld, a cafe dancer, known as the Red Rat. It is regarded as highly dangerous to cross the Red Rat in any manner whatsoever and yet a Mons. Picard, master criminal, deliberately picks a fight with this power of the underworld and thereafter is in constant danger. The role of Mons. Picard is assumed by Earle Williams.

The Red Rat learns the plans of Picard and informs the police; but by the introduction of a love interest the master crook is always able to turn the tables in a most unexpected manner.

It is a story full of surprises and unexpected twists, furnishing both Williams and Valentino difficult and exacting roles. The action is exceptionally tricky and the business of a kind that requires the players to be constantly on the alert.

All the atmosphere, lure and romance of Paris are found in the film and the love interest provides material for exciting escapades and dramatic situations. The spectator is kept in suspense until the final fade-out. It is not clear who stole the necklace or why Mons. Picard should borrow the auto until the final denouement when all is explained and the Red Rat is left to face the music alone.

The story is the work of H. H. Van Loan, who has conceived some of the most popular motion picture plots presented upon the screen. It was directed by James Young with a cast which includes such names as Kathryn Adams, Brinsley Shaw, Marion Skinner, Maud George, Harry Van Meter, Herbert Standing and a score of others.

STRUGGLE OF WILLS SUBJECT OF FILM

Rodolph Valentino and
Earle Williams in
Photoplay.

The struggle of two strong wills for supremacy is the theme of "A Rogue's Romance" which will be shown at Theatre on

One is represented by Earle Williams, who portrays a super "Raffles," in Monsieur Picard, a famous French thief. The other is portrayed by that favorite of the screen, Rodolph Valentino.

Valentino is cast as The Ferret, an Apache, dancer in a Parisian cafe. He represents the power of brute force and brawn. Williams on the other hand represents the cunning and craftiness of a polished crook, who does as much good as he does evil. He is the man who will support several orphans and turn aside from his path of crime to prevent an organized gang of grafters from robbing widows in a gigantic stock swindle.

These two distinct types of humanity meet in an underworld cafe in Paris. The gentleman is attracted to the Apache's dancing partner. He gives her money for the dance, which is immediately confiscated by the Ferret. The struggle of the girl brings Monsieur Picard to her side and from that moment the two become enemies.

The plot carries the spectator through the Parisian underworld showing gay cafe scenes and the night life in taverns and hotels. In direct contrast to these scenes are those in the country and the life at the chateaux and villas of the French elite.

Valentino does his famous Apache dance in the production.

PARIS ATMOSPHERE FOUND IN PICTURE

"A Rogue's Romance," which will be shown at Theatre on is filled with the atmosphere of gay Paris. Its cafes, its night life, its Bohemian existence are all caught by the camera. Even Earle Williams and Rodolph Valentino become distinctive French types in this story of a famous French crook who did more good than evil and who aided the police. The well known resorts of Paris are pictured, depicting the gay night life, and Rodolph Valentino does an Apache dance which would do credit to Paris itself.

Much of the French atmosphere is preserved by art titles with the streets of the city and its famous haunts visible in the background. Paris famed in song and story has been caught by the eye of the camera and brought to the theater in "A Rogue's Romance."

PEARLS ONCE USED AS MEDICINE PLAY IMPORTANT ROLE

Mystery Centered Around
Theft of Jewels Gives Rise
to Discussion of Gem.

Pearls are perhaps the favorite jewel of women today. They are attractive with their gray and iridescent lustre and add to womanly charm. No stone is as easily imitated and no imitation so hard to detect as the pearl.

The French were the first to invent an imitation pearl consisting of a glass shell lined with wax. This jewel was soon perfected so that some of the best jewelers in the country found it hard to detect. Today imitation pearls are even harder to detect as some are made out of mother of pearl and rival nature herself.

Yet these imitations have not lessened the value or desire for real pearls. They have a tendency to make the jewel more popular and real gems are as much in demand today as ever before. Some of the imitations are almost as costly as the real article.

The theory of the pearl is that it is caused by an irritation in the shell of an oyster. This may be caused by a grain of sand, a parasite or an egg of the mollusk itself getting lodged in the shell. Nature in an effort to check the irritation encircles it with a beautiful case which is so admired by the lovers of gems.

In former times the pearl was powdered by physicians and given as an astringent and antacid.

Some persons are unable to wear pearls owing to the fact that the skin kills the lustre and turns the gem to a dirty yellow. Other persons have a skin that brings out all the iridescent colors of the pearl. These persons often times are hired to wear strings of pearls which have been dulled by the skin of the owner.

Pearls are also subject to disease, which if caught in time may be cured. It consists of a set of scales developing on the surface of the pearl and flaking off, this develops until the pearl turns black. The disease is infectious and soon spreads to the adjoining pearl unless it is checked. In this manner a priceless necklace may be rendered valueless in a short time. Pearls have figured as jinxes and in famous robberies. The pearls of the former Czarina of Russia are said to be jinxed. India is full of tales of pearl robberies.

A pearl robbery that created a sensation in France and brought a master criminal into the limelight is depicted in "A Rogue's Romance" which will be shown at Theatre on In this picture Earle Williams depicts the famous Monsieur Picard, who has the necklace belonging to the Comtesse du Pre.

Capitalize on "A ROGUE'S ROMANCE"

MANY NOVEL STUNTS TO DRAW PATRONS ARE SUGGESTED BY ACTION OF PICTURE

Earle Williams and Rodolph Valentino Sure to
Fill Houses in Stirring Photoplay of
Night Life in Paris.

Earle Williams and Rodolph Valentino in the same picture have sufficient pulling power to fill your house at every showing. Both of these stars have large followings and it should not require great exploitation to fill the house. There are, however, cer-

plants. Place these cutouts in this atmosphere and you have the illusion of a cabaret. By using streamers and lighting effects this lobby may be made unusually attractive.

An Apache in velvet trousers, silk sash and made up to represent Rodolph Valentino is a ballyhoo stunt that is sure to appeal to the mob. A man dressed to represent Earle Williams going through the streets attired in the latest dictates as far as clothes are concerned and carrying two enormous loaves of French bread and two bottles of wine is sure to attract more than the usual amount of attention. This stunt is shown in one of the sequences of the picture.

CONTEST

Ask the local police to co-operate and give you a number of Bertillon system cards. Have these duplicated in the form of posters to tack on telegraph poles and fences, stations and store windows. Give the

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DANCERS

An Apache Dance contest is another stunt that will draw patrons to the showing. In every community there are several fancy dancers vying with one another for honors. Offer a championship prize for the dancers who equal or excel Rodolph Valentino and his partner in the Apache Dance. This will serve as a prologue and is sure to prove popular.

A display of pearls in the jewelry store window is sure to attract attention and prove an ideal tie-up. The plot revolves around the theft of a pearl necklace. Pearls are the most popular of gems and a window display of them will draw a crowd.

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Earle Williams and Rodolph Valentino in the same picture have sufficient pulling power to fill your house at every showing. Both of these stars have large followings and it should not require great exploitation to fill the house. There are, however, certain exploitation features necessary to the show business. It is essential to have an attractive lobby, use newspaper advertising and give the show proper setting.

Ballyhoos, prologues, window tie-ups and the like are effective and impress the public with the quality and value of the picture. These may be inexpensive and effective if a little care is used in the selection of materials.

LOBBY DISPLAY

For a lobby display, nothing could be more effective than to mount some of the posters on composition board and make cutouts. Dress your lobby to represent a cafe by the use of a few tables, chairs and potted

plants. Place these cutouts in this atmosphere and you have the illusion of a cabaret. By using streamers and lighting effects this lobby may be made unusually attractive.

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CONTEST

Ask the local police to co-operate and give you a number of Bertillon system cards. Have these duplicated in the form of posters to tack on telegraph poles and fences, stations and store windows. Give the description of Monsieur Picard, the picture of Earle Williams in the role and any fingerprints you may select. Place these cards in prominent places offering a reward for any information as to where the famous criminal may be found. Use this as a teaser campaign and when everyone is discussing the whereabouts of the famous French crook announce that he may be found at your theatre in "A Rogue's Romance."

Another stunt that will stimulate interest in the production consists of collecting finger prints of the persons in your community. Have someone in the lobby or a local store, the week before the showing, take finger prints of any person who wishes to have them made. Collect these prints and during the show-

ing of "A Rogue's Romance" select a dozen each day. Offer free admission to the owners of these prints. This will start everybody to studying their own finger prints and those of their friends. Such a contest is sure to prove popular.

DANCERS

An Apache Dance contest is another stunt that will draw patrons to the showing. In every community there are several fancy dancers vying with one another for honors. Offer a championship prize for the dancers who equal or excel Rodolph Valentino and his partner in the Apache Dance. This will serve as a prologue and is sure to prove popular.

A display of pearls in the jewelry store window is sure to attract attention and prove an ideal tie-up. The plot revolves around the theft of a pearl necklace. Pearls are the most popular of gems and a window display of them will draw a crowd.

A contest that has always proved fascinating and which, although old, is ever new, is that of identification. Offer prizes for the person who will capture Monsieur Picard on the streets of the city during the showing of a "Rogue's Romance." Furnish a picture of Picard masked, give a general description of him and each day give his itinerary in the newspaper.

When a person has located the famous Picard he should approach the individual and grasping his right arm say "You are the famous Monsieur Picard, hero of 'A Rogue's Romance,' now being shown at the Theatre. I demand my reward."

In offering a reward for the capture of Monsieur Picard, double the amount if he is captured in the theatre, this will draw patrons at every showing.

MUSICAL SETTING FOR "ROGUE'S ROMANCE"

(VITAGRAPH)

Specially Selected and Compiled by M. Winkler.
The Timing Is Based on a Speed Limit of 14 Minutes Per Reel (1,000 Feet)

THEME: "WHIMS OF LOVE" (Melody Caprice). By Baron.

To Be Played Until T (Title) or S (Scene) S. At Screening	Length of Scene	No.	Title and Tempo of Musical Composition
	50 sec.	1.	Danse Des Savoyards... Lamothe (Characteristic)
T. Louis Porguet is the Proprietor	2 min. 20 sec.	2.	Pizzicato Mysterioso... Minot
T. Jeanne Derneau, etc.	1 min. 50 sec.	3.	A La Patee... Verdun (French One-Step)
T. You Will Not Dance?	2 min. 40 sec.	4.	Repeat "Danse Des Savoyards" ... "Lamothe"
NOTE: To be played with Hand Accordion effects.			
T. Give Me the Money	2 min.	5.	Dramatic Recitative No. 1 ... Levy
T. (On Telegram) We Need You at Once	2 min. 20 sec.	6.	Intermezzo from "Suite Arlesienne" ... Bizet
T. Your car will be returned	1 min. 15 sec.	7.	Last Lullaby... Baron (Dramatic)
T. Where is the home of Jules	1 min. 10 sec.	8.	Agitato ... Noyes
S. Police racing after Marrier	1 min. 5 sec.	9.	Crescendo Galop... Bosio
T. Next day the trial	1 min. 10 sec.	10.	THEME
T. At the Cafe D'Or	1 min. 5 sec.	11.	Cont. to action
T. At a fashionable Hotel	3 min. 25 sec.	12.	Moonlight Shadows ... (Valse Lente) Baron
T. The Ferret by Underworld	3 min. 30 sec.	13.	French Comedy Overture ... Keler Bela
T. You are the man of the mask	1 min. 10 sec.	14.	THEME
T. My pearl necklace is done	3 min. 45 sec.	15.	Misterioso ... Haines
T. I regret that I have not had	1 min. 10 sec.	16.	THEME
T. At the headquarters	2 min. 20 sec.	17.	Sinister Theme... Levy
T. The Ferret on watch	2 min. 15 sec.	18.	Cavatine ... Bohm (Dramatic)
T. The Ferret keeps the Prefect	1 min. 35 sec.	19.	Repeat "Danse Des Savoyards" ... Lamothe
Begin pp then to action, "Accordion Effects."			
T. I had adapted	1 min. 40 sec.	20.	Dramatic Narrative... Pement
T. And when you came	1 min. 45 sec.	21.	Phantom Visions... Stevenson (Mysterioso Dramatic)
T. At the Prefect's office	1 min. 25 sec.	22.	Chant Elegioque... Tschaikowsky (Dramatic)
T. Tricking the Tricksters	3 min.	23.	Humoresque ... Finck (Comic)
T. Your money will be returned	35 sec.	24.	Cont. pp.
T. The police remembering	1 min. 5 sec.	25.	THEME ff.

THE END

NOTE: Music listed on Vitagraph Cues is guaranteed to be Non-Taxable by Belwin, Inc., 701 Seventh avenue, New York city, New York.

OPERATORS' CUES

Part No. 1.	40 ft. From end of reel. Close Up Auto Tire
Part No. 2.	40 ft. From end of reel. Letter I had hoped that you will not, etc.
Part No. 3.	40 ft. From end of reel. St. The lights will be turned out. In the Darkness, etc.
Part No. 4.	45 ft. From end of reel. St. It was a gay life; there were two Dancers, etc.

THE END

FRENCH POLICE SUBJECT OF FILM

Famous Crook Aids and Baffles Authorities.

The French police system has been the subject of special articles and fiction stories. It is a system that gets its man without much ado. It was in France that the Bertillon system originated. It was invented by Alphonse Bertillon and introduced into the United States in 1887.

This system consists of a series of measurements and identification marks

de finger, left little finger and left forearm. These are classified according to the length of the head.

This famous French police system which records the removals of families from house to house, the details of a man's business and has at finger tips the history of a person as soon as that person lands in Paris is the center of interest in "A Rogue's Romance" which will be shown at Theatre on

In this production Earle Williams represents Monsieur Picard, a French criminal who baffles this famous system and by using similar methods aids the police on several occasions.

FAMOUS FENCE IN MOTION PICTURES

Earle Williams and Rodolph Valentino in "A Rogue's Romance."

A receiver of stolen goods is called a fence. In many countries and cities famous fences spring up, flourish and pass out of existence. A fence may run a jewelry store, pawnshop, cafe or cigar store; but the most common is the pawnshop where the goods may be received and disposed of with less suspicion than any of the others.

Police in most cities, however, keep a close watch of pawnshops and in this manner large quantities of stolen goods are recovered each year.

The jeweler and especially the manufacturing jeweler is a favorite business of the professional fence, for they enable him to recut gems and so change pieces of jewelry that they are not easily recognized.

Many fences have their offices in their hats, so to speak; that is, they frequent cafes, restaurants and pool-rooms where prospective customers and clients may be easily approached.

It is seldom that a thief takes it upon himself to dispose of the articles directly. He much prefers paying a fence an exorbitant commission to taking the chance of getting arrested.

A typical fence is depicted in "A Rogue's Romance," which will be shown at Theatre on This type of fence is the cafe or dive keeper. He is essentially a business man and does his jewelry business in his inner office, which is well guarded. To this man come thieves of all classes—the gentleman crook, who takes great chances to secure enormous sums, and the petty thief, who steals a pocketbook. The two types of rogue are portrayed by two of the foremost male stars, Earle Williams and Rodolph Valentino. The former is cast as a gentleman, Monsieur Picard, and the latter as an Apache, a dancer in a cafe. The two watch wits and fight a moral battle.

HOME LIFE OF CROOK DEPICTED IN FILM

"A Rogue's Romance" Is Story of Unusual Interest.

The home life of a crook is a subject little understood by the general public. He is regarded as a creature entirely different from law abiding citizens. His character, thoughts, actions, habits, emotions and tastes are regarded as something different from his righteous brother. Yet this is all a false conception resulting from unfamiliarity with the person.

A crook usually has nothing to identify him as such. He is usually a likeable fellow, steady in his habits, often times strictly temperate and abstaining from the use of tobacco. Many times his family are not familiar with his career. He is a lovable husband and a model father.

This type of crook is not common in fiction, because the average writer has never taken the trouble to go into the home life of a crook. Then again there are as many types of criminal as there are classes of society and the thug is not always the ugly disagreeable fellow he is pictured. Often he is a likeable fellow and many times displays real wit.

Most of them are clever mechanics, artists or professional men and drift into their career through environment, disappointment, misfortune or heedlessness. In any case it is the result of a wrong life; for the crook who puts 70 per cent of the effort into honest labor becomes far richer than

Fingerprints No Value With Crook

Monsieur Picard Defies All Systems of Paris Police.

The fingerprint system is one of interest and may easily be studied by the layman without much difficulty. It consists simply of studying the loops, whorls, arches and ridges of each finger and thumb. These are classified in the direction in which they run, the number of ridges composing them, the angle and such other identifying marks as may distinguish them from another set.

The hands are regarded as five pairs. Beginning at the left thumb, the thumb and forefinger are regarded as the first pair; middle and ring finger the second, little finger and thumb of right hand, third; fore and middle, fourth; ring and little, fifth. It is from these combinations that the classification is made. The pair is used as a denominator in an identifying fraction, the numerator being designated by numbers referring to certain loops, arches or whorls found in the various pairs.

From this system, as complicated as it may seem to the lay mind, the police in any city is able to locate a set of finger prints in a few seconds. The possibility of two persons having the same markings on the same finger are one in several million while the possibility of two persons looking alike are great.

A person may change personal appearance; but it is practically impossible to change finger markings. If they are filed off, they soon grow out with the same markings.

The easiest way to take finger prints is to press the finger on an ink pad or a smoked plate. If you wish to produce a finger print on a door, chair, glass or like dust some lamp black over the surface and blow off the loose powder.

This system is interesting but it was not sufficient to capture Monsieur Picard, a famous French criminal, who aid-

ed the police. The French police system is the greatest in the country and yet, Monsieur Picard defeated it. He rubbed shoulders with the police, aided them in capturing criminals and always escaped.

The story has been written into a picture by H. H. Van Loan, directed by James Young entitled "A Rogue's Romance." In this film which will be shown at Theatre on Earle Williams is cast as Monsieur Picard and Rodolph Valentino as The Ferret, another crook of different caliber. Valentino performs his famous Apache dance in this picture.

HARD TO BELIEVE FILM WAS NOT MADE IN CITY OF PARIS

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The sets were constructed after famous resorts in Paris and even the street scenes were duplicates of those in France. Touches of the Parisian night life are revealed in the sequences and a famous cafe in the Latin Quarter was copied for the Cafe d'Or, in which Rodolph Valentino does his famous Apache dance.

All the lure and glamour of gay Paris with its social events, its cabarets, its Bohemian life and its famous police system are revealed in stirring and dramatic scenes. It is a picture of Paris, a story patterned after the famous works of Balzac, De Maupassant, Dumas and Hugo. Full of life, romance, adventure and mystery.

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EARLE WILLIAMS

AND

RODOLPH VALENTINO

IN

"A Rogue's Romance"

By H. H. VAN LOAN

Scenario and Direction by JAMES YOUNG

A VITAGRAPH PICTURE

THE CAST

Monsieur Picard	EARLE WILLIAMS
The Ferret	RODOLPH VALENTINO
Helene Duprenay	Kathryn Adams
M. Henri Duval	Brinsley Shaw
Jeanne Derneau	Maude George

Proprietor	2 min. 20 sec.	2. Pizzicato Mysterioso.... Minot
T. Jeanne Derneau, etc.	1 min. 50 sec.	3. A La Parea....Verdun (French One-Step)
T. You Will Not Dance?	2 min. 40 sec.	4. Repeat "Danse Des Savoyards" "Lamothe"
NOTE: To be played with Hand Accordion effects.		
T. Give Me the Money	2 min.	5. Dramatic Recitative No. 1 Levy
T. (On Telegram) We Need You at Once	2 min. 20 sec.	6. Intermezzo from "Suite Arlesienne" Bizet
T. Your car will be returned	1 min. 15 sec.	7. Last Lullaby....Baron (Dramatic)
T. Where is the home of Jules	1 min. 10 sec.	8. Agitato Noyes
S. Police racing after Marrier	1 min. 5 sec.	9. Cresendo Galop...Bosisio
T. Next day the trial	1 min. 10 sec.	10. THEME
T. At the Cafe D'Or	1 min. 5 sec.	11. Cont. to action
T. At a fashionable Hotel	3 min. 25 sec.	12. Moonlight Shadows (Valse Lente) Baron
T. The Ferret by Underworld	3 min. 30 sec.	13. French Comedy Overture Keler Bela
T. You are the man of the mask	1 min. 10 sec.	14. THEME
T. My pearl necklace is done	3 min. 45 sec.	15. Misterioso Haines
T. I regret that I have not had	1 min. 10 sec.	16. THEME
T. At the headquarters	2 min. 20 sec.	17. Sinister Theme....Levy
T. The Ferret on watch	2 min. 15 sec.	18. Cavatine Bohm (Dramatic)
T. The Ferret keeps the Prefect	1 min. 35 sec.	19. Repeat "Danse Des Savoyards" Lamothe
Begin pp then to action, "Accordion Effects."		
T. I had adapted	1 min. 40 sec.	20. Dramatic Narrative.... Pement
T. And when you came	1 min. 45 sec.	21. Phantom Visions..... Stevenson (Mysterioso Dramatic)
T. At the Prefect's office	1 min. 25 sec.	22. Chant Elegioque..... Tschalkowsky (Dramatic)
T. Tricking the Tricksters	3 min.	23. Humoresque Finck (Comic)
T. Your money will be returned	35 sec.	24. Cont. pp.
T. The police remembering	1 min. 5 sec.	25. THEME ff.

THE END

NOTE: Music listed on Vitagraph Cues is guaranteed to be Non-Taxable by Belwin, Inc., 701 Seventh avenue, New York city, New York.

OPERATORS' CUES

Part No. 1.	40 ft. From end of reel. Close Up Auto Tire
Part No. 2.	40 ft. From end of reel. Letter I had hoped that you will not, etc.
Part No. 3.	40 ft. From end of reel. St. The lights will be turned out. In the Darkness, etc.
Part No. 4.	45 ft. From end of reel. St. It was a gay life; there were two Dancers, etc.

THE END

FRENCH POLICE SUBJECT OF FILM

Famous Crook Aids and Baffles Authorities.

The French police system has been the subject of special articles and fiction stories. It is a system that gets its man without much ado. It was in France that the Bertillon system originated. It was invented by Alphonse Bertillon and introduced into the United States in 1887.

This system consists of a series of measurements and identification marks and includes the now famous fingerprint system. In addition to recording age, height, weight, race, nationality, color of skin, hair, eyes and the taking of thumb lines and finger prints, scars and deformities there are a number of measurements taken. These consist of measurements of the body, head and limbs. Those generally included in a record are the height when standing, the height when sitting or length of trunk, the reach from finger tip to finger tip; the length and width of head; length and width of right ear, length of left foot, length of left mid-

dle finger, left little finger and left forearm. These are classified according to the length of the head.

This famous French police system which records the removals of families from house to house, the details of a man's business and has at finger tips the history of a person as soon as that person lands in Paris is the center of interest in "A Rogue's Romance" which will be shown at Theatre on

In this production Earle Williams represents Monsieur Picard, a French criminal who baffles this famous system and by using similar methods aids the police on several occasions.

Contrasted with this character is that of The Ferret, portrayed by Rodolph Valentino. He acts as an informer and keeps the police informed of Monsieur Picard's movements with no special desire to aid the police.

Valentino as a cafe dancer performs his famous Apache dance in the production.

The Apache dance is rough and provides a thrill as performed by Valentino and his partner. Earle Williams is co-starred with Valentino in this production. He has the role of Monsieur Picard, a famous French crook, who both aids and outwits the police.

pass out of existence. A fence may run a jewelry store, pawnshop, cafe or cigar store; but the most common is the pawnshop where the goods may be received and disposed of with less suspicion than any of the others.

Police in most cities, however, keep a close watch of pawnshops and in this manner large quantities of stolen goods are recovered each year.

The jeweler and especially the manufacturing jeweler is a favorite business of the professional fence, for they enable him to recut gems and so change pieces of jewelry that they are not easily recognized.

Many fences have their offices in their hats, so to speak; that is, they frequent cafes, restaurants and pool-rooms where prospective customers and clients may be easily approached.

It is seldom that a thief takes it upon himself to dispose of the articles directly. He much prefers paying a fence an exorbitant commission to taking the chance of getting arrested.

A typical fence is depicted in "A Rogue's Romance," which will be shown at Theatre on This type of fence is the cafe or dive keeper. He is essentially a business man and does his jewelry business in his inner office, which is well guarded. To this man come thieves of all classes—the gentleman crook, who takes great chances to secure enormous sums, and the petty thief, who steals a pocketbook. The two types of rogue are portrayed by two of the foremost male stars, Earle Williams and Rodolph Valentino. The former is cast as a gentleman, Monsieur Picard, and the latter as an Apache, a dancer in a cafe. The two watch wits and fight a moral battle.

HOME LIFE OF CROOK DEPICTED IN FILM

"A Rogue's Romance" Is Story of Unusual Interest.

The home life of a crook is a subject little understood by the general public. He is regarded as a creature entirely different from law abiding citizens. His character, thoughts actions, habits, emotions and tastes are regarded as something different from his righteous brother. Yet this is all a false conception resulting from unfamiliarity with the person.

A crook usually has nothing to identify him as such. He is usually a likeable fellow, steady in his habits, often times strictly temperate and abstaining from the use of tobacco. Many times his family are not familiar with his career. He is a lovable husband and a model father.

This type of crook is not common in fiction, because the average writer has never taken the trouble to go into the home life of a crook. Then again there are as many types of criminal as there are classes of society and the thug is not always the ugly disagreeable fellow he is pictured. Often he is a likeable fellow and many times displays real wit.

Most of them are clever mechanics, artists or professional men and drift into their career through environment, disappointment, misfortune or heedlessness. In any case it is the result of a wrong life; for the crook who puts 70 per cent of the effort into honest labor becomes far richer than he ever could through his career of thieving.

The subject is dealt with at length by H. H. Van Loan in "A Rogue's Romance," which will be shown at Theatre on In this story he takes two distinct types of underworld dwellers and reveals the various sides of their natures. It is a study in criminology that is interesting and appealing. It takes the spectator into the underworld of Paris, its cafes, mansions and gay night life. It presents Earle Williams and Rodolph Valentino at their best. The latter performs his famous Apache dance in the production.

number of ridges composing them, the angle and such other identifying marks as may distinguish them from another set.

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SYNOPSIS

One of the chief attractions at the Cafe D'Or in Paris is the native dance of the Ferret, an Apache. This king of the underworld is considered a great power and it is regarded as dangerous to cross him. But Mons. Picard, a master crook, knows no fear and he beards the lion in his den. Then follows a battle of wits. The story has all the charm of an Arsene Lupin, the adventure of a "Raffles," the romance of Balzac, the appeal of a De Maupassant, the drama of Dumas and the mystery of Leroux. Skillfully threaded through the plot are gay scenes of ballroom and tavern, Apache dances and countless flashes of the night life in Paris. It is a picture that will be talked about because it is an unusual story given a rich and polished setting.



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THE STORY OF "A ROGUE'S ROMANCE"

(Continued from Page 2)

road, then swept on up the hill on the false trail.

The next morning Helene Duprenay received the Prefect of Police.

"Mademoiselle, the license of the automobile in which Picard escaped reveals that it was owned by you."

Helene had suspected that her visitor of the night before was a thief. That he was the famous Picard had not occurred to her, but she knew that men do not mask themselves for good purposes. So when she had returned the war cross to the Cafe d'Or she had written:

"When you have received as noble a tribute from society as you have won on the field of battle we may meet again."

Leon Vollere was a promoter. He lived at the fashionable Hotel Chantillon and through friendships had come to know many of the members of the city council. He had planned a stock investment scheme by which a mythical industry was to be launched, the stock to be sold among the councilmen who would realize enormous profits, he said, when the franchise had been passed.

Monsieur Vollere had met through acquaintances at the Chantillon, Count Duprenay, his wife and his daughter, Helene. Marier's interest in Vollere began one afternoon when he wandered by chance through the hotel and saw him at tea with a group of ladies. Marier had no means of learning at once Vollere's purpose, but he knew him to be a crook, so he determined to keep an eye on his activities.

So it was that several days later when he again paid a visit to the hotel hoping to learn something of the purposes of Leon Vollere, Madame Mol-

honestly a tribute from society. If he could only learn the purpose of M. Vollere. What course events would take at the Chateau Duprenay he could not conjecture, but at least he would bring him near to Helene, the girl whose respect he wished to win above all else in life.

The Count himself introduced M. Vollere to Marier.

"I know M. Vollere very well," Marier acknowledged the presentation. Vollere frowned. A threat seemed to be hidden somewhere in that cool voice.

"M'sieur Duprenay, I feel it is my duty to warn you not to invest in M'sieur Vollere's scheme, nor to vote for it."

To the count's surprised question he said: "There are matters about which you have not been informed." The count thanked him and a moment later Marier found himself face to face with Helene. She looked at him anxiously.

"I recognized you by your voice—you are the man of the mask!"

As Marier was about to offer an explanation there was a scream.

"My necklace is gone," Madame Molineaux cried.

Helene and Marier sprang to their feet. Helene turned to him, her great eyes filled with tears.

"The fact that you were our guest should have prevented you committing a theft here," she said.

Marier would have protested his innocence but Helene left him and went to her guest. As he stood near the door to the hall he saw a figure quickly disappear between two folding doors which gave to the music room.

easy solution to what would have been a new mystery, he handed the string to Madame Molineaux. Madame Molineaux took the string in her hands and examined them.

"These are not mine," she cried. The Prefect was astounded. Certainly they must be Madame's pearls. Then Helene spoke.

"I had hoped that my pearls would be accepted for the missing ones and that we might be saved any further humiliation."

The girl's piteous effort to shield him prompted Marier. He stepped forward to the Prefect and said coolly:

"I believe you will find the pearls in that drawer," Marier replied to the laughter.

The Prefect made a motion toward the drawer, then as if fearing trickery, nodded to Marier to open it. Marier pulled the drawer open. There lay the pearls where Vollere had hidden them.

The little hotel where M. Gasnier, the partner of Vollere looked after their business, the next day entertained a visitor.

"I want a room next to M'sieur Vollere's," the stranger said and handed the clerk a card reading: "M. Armand du Bois, Scotland Yard." Convinced, the clerk gave him the room and an hour later after Vollere and Gasnier had left, the stranger was busily engaged in laying the wires of a dictaphone.

And while M. du Bois was thus engaged the Prefect paid another visit to the Chateau Duprenay. The daring robbery of Madame Molineaux's necklace could have been accomplished by only the elusive M. Picard, he told Count Duprenay. The career of the rogue was at an end, however, he assured the Count, for that very night he planned to arrest him at an apartment at Place de Rivoli.

Helene overheard. She had accepted

"I am looking for Jules Marier," stammered Helene.

"What do you wish to see him for," Jeanne saw Helene's inquiring gaze directed at the children. "Yes, these are our children," she added. The innocent remark sent a thrill of dismay through Helene. Their children! Recovering her composure she said:

"Inform M'sieur Marier that the Prefect of Police is coming here tonight to arrest him!" Her statement was interrupted by the entrance of Marier himself. Jules' anxiety for Helene revealed to Jeanne what she had long suspected, but would never permit her heart to realize, that Marier was not for her, that he loved someone else. She left them there. It was to be her last meeting with Jules Marier.

"Why, why, did your wife leave so suddenly," Helene asked when Jeanne had gone.

"My what? I have no wife."

Impulsively the girl's arms flew upward to take him in her arms, but they fell back before the laughing eyes of Marier, and the smiling face of old Bruillon. Then followed their first exquisite hour together, an hour of confidences in which Jules Marier explained somewhat of his life, how he had been reared amid the evil ways of Montmartre, how he had gone to war, how he had found the three children whom he had adopted.

"And when I saw you, and you gave me hope of a better life, I knew what that strange longing was, a wish for a home and for love!"

"The Ferret has made good his threat," cried Jules Marier. "It must have been he who told the police."

With Helene's kiss upon his lips Marier's pledge to win a tribute from society became no longer a simple resolve. Already he had put into motion his plan and with the darling that had

bring you face to face with that clever rogue M'sieur Picard."

Monsieur Vollere and his partner, Gasnier, had set that afternoon for their coup. Gasnier had told the councilman to bring the cash for their stock in the new venture to their hotel, and the two crooks were waiting to collect the profits. In the adjoining room sat the Prefect of Police with the receiver of the dictaphone at his ears.

"There," the Prefect exclaimed. "One has just delivered five thousand francs for his stock."

"Good," Marier replied. Swiftly he made his way to the door of Vollere's suite. It opened, and M. Renault, short and fat and nervous, came out. Marier touched him upon the shoulder.

"Come with me a moment, M'sieur," Marier asked.

"So," Renault assented, and Marier guided him to his rooms, where the Prefect waited.

"You have sold your vote and paid your cash for worthless stock with which you meant to profit at the expense of the city," the Prefect charged.

"No, no, no," persisted M. Renault. But Marier thrust his hand into the little councilman's pocket and drew forth the purchased stock certificates. The Prefect ordered him to be seated. One by one the councilmen were trapped, and when the mayor arrived the scheme of Vollere had been successfully blocked.

"Now, if you will pardon me," Marier bowed gallantly and disappeared. In the hall he put a mask over his eyes, and at the door of Vollere's suite he drew a revolver and waited. The door opened, and Marier backed his men into the room. Vollere carried a cash bag filled with bank notes.

"I will take care of the money for the rightful owners," Marier said.



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So it was that several days later when he again paid a visit to the hotel hoping to learn something of the purposes of Leon Vollere, Madame Molineaux had summoned him to her.

Marier admired the pearl necklace Madame Molineaux wore and expressed the opinion that Picard, the celebrated thief would envy it. Madame deprecated its true value and so impressed was she by Marier's manner that later on when she telephoned to Helene Duprenay her acceptance of an invitation to a reception for the next evening, she asked that she be permitted to bring M. du Bois. To this Helene and her mother assented.

Marier was delighted. It would seem that Fate was to play into his hands, to give him a chance to win

honestly a tribute from society. If he could only learn the purpose of M. Vollere. What course events would take at the Chateau Duprenay he could not conjecture, but at least they would bring him near to Helene, the girl whose respect he wished to win above all else in life.

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Marier would have protested his innocence but Helene left him and went to her guest. As he stood near the door to the hall he saw a figure quickly disappear between two folding doors which gave to the music room. Marier followed. He opened the door softly.

"I hope M'sieur Vollere will return the necklace to its owner," Marier suggested in a low tone. Helene at that moment entered the room. Vollere saw her; it was too late to act if he had wanted to; the other guests followed her. The Prefect made an announcement:

"The lights will be turned out. In the darkness the one having the necklace will drop it on the table. When the pearls fall upon the table the lights will be switched on."

Quickly the Prefect seized the pearls, with a sweeping bow, happy in this

easy solution to what would have been a new mystery, he handed the string to Madame Molineaux. Madame Molineaux took the string in her hands and examined them.

"These are not mine," she cried. The Prefect was astounded. Certainly they must be Madame's pearls. Then Helene spoke.

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Helene overheard. She had accepted Marier's word that he had been innocent of the Molineaux theft; she believed in him, so pledging her chauffeur to silence, she took the car and sped to Paris.

Good Porquet and his wife Marie at first declined to give the anxious young woman any information about their beloved Marier, but when she confessed that she had information that the police intended a raid they directed her to the little apartment in Place de Rivoli. She drove there rapidly where she was received by Jeanne Derneau who had taken a great liking to Marier's three little god-children.

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With Helene's kiss upon his lips Marier's pledge to win a tribute from society became no longer a simple resolve. Already he had put into motion his plan and with the darling that had marked his career as M. Picard he called upon the Prefect at the office of police headquarters the next morning. His card with the name of "Armand du Bois, Scotland Yard," won him an immediate interview. When he and the Prefect were face to face, Marier said:

"I was unable to make known to you my identity the night Madame Molineaux's necklace was stolen."

"Of course," agreed the detective. "I can readily appreciate why."

"My business today is to expose a gigantic swindle by two men who have worked similar schemes in London. And, more than that, I promise to

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"There," the Prefect exclaimed. "One has just delivered five thousand francs for his stock."

"Good," Marier replied. Swiftly he made his way to the door of Vollere's suite. It opened, and M. Renault, short and fat and nervous, came out. Marier touched him upon the shoulder.

"Come with me a moment, M'sieur," Marier asked.

"So," Renault assented, and Marier guided him to his rooms, where the Prefect waited.

"You have sold your vote and paid your cash for worthless stock with which you meant to profit at the expense of the city," the Prefect charged.

"No, no, no," persisted M. Renault. But Marier thrust his hand into the little councilman's pocket and drew forth the purchased stock certificates. The Prefect ordered him to be seated. One by one the councilmen were trapped, and when the mayor arrived the scheme of Vollere had been successfully blocked.

"Now, if you will pardon me," Marier bowed gallantly and disappeared. In the hall he put a mask over his eyes, and at the door of Vollere's suite he drew a revolver and waited. The door opened, and Marier backed his men into the room. Vollere carried a cash bag filled with bank notes.

"I will take care of the money for the rightful owners," Marier said. "You two will be given five minutes. You may beat the police across the border." The crooks fled, and Marier carried the bag to his rooms, where he turned it over to the Mayor.

"The Mayor will return your money to you," he said. He backed toward the door.

"Farewell, M'sieur le Prefect. Do not forget that you owe a debt to M'sieur Picard."

And Marier slammed the door and turned the key upon the frustrated detective. Below waited Helene, the car laden with hat boxes and baggage, for they were to be married at a little church just beyond the city limits.

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